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1819 Chestnut Street, Philadelphia, Nov. 16, 1890.

David C. Preyer, Editor of THE COLLECTOR AND ART CRITIC:

DEAR SIR: The enclosed is from your October 15th number. Will you give me your evidence in support of the statement relative to Stuart, Reynolds *et al.* having painted miniatures?

Faithfully,

C. H. HART.

The above from the noted monographist, Charles Henry Hart, whose "Gilbert Stuart's Portraits of Women," running in the *Century*, have been greatly enjoyed, concerns the note on miniature painting in the number referred to.

A book entitled "Heirlooms in Miniature" published some time ago in Philadelphia, contains the information Mr. Hart seeks for, and mention is made there that Reynolds, Van Dyck, West and others painted these portraits. It is well known that the greatest painters of the seventeenth century, as well as those of modern times, commenced their careers as miniaturists, even landscapists devoting their time to this method. In the biography of David Cox there are reproductions of the miniatures this great English landscapist painted. Captain Schoomaker, Chief of the U. S. Revenue Marine Service, in the Treasury Department in Washington, D. C., possesses a miniature portrait of one of his ancestors painted by Benjamin West. And I am informed that an art lover in Philadelphia possesses a miniature painted by Gilbert Stuart, which is claimed to be the only one extant and to have been done by Stuart to show a pupil of his the method of this delicate painting.

This claim of uniqueness cannot be granted, however, for I know of and have examined at least one other painted by our great American portraitist. Stuart was an intimate friend of Ebenezer Townsend of New Haven, Conn., whose wife, Clarissa Mix, was portrayed on ivory by Stuart. This beautiful portrait, reminding one, in the handling, of the *Athenaeum* Martha Washington, is kept as a great treasure by the old Baldwin family of Staten Island, descendants from the New Haven Townsends.

All this proves the importance of "the art of small painting," which has levied on the best talents of the greatest artists, and the present revival of a desire for the free, original, personal portraying in miniature, in preference to the colored photographs, as they stamped with the most fashionable manufacturer's names, is evidence of deeper culture among art lovers.

New York, Nov. 21, 1890.

To the Editor of THE COLLECTOR AND ART CRITIC:

What is the best course to follow to acquire some practical knowledge of painting without the intention of becoming a professional artist? Hoping you will pardon such an elementary query, I remain,

Very truly,

R. C.

There are many whose daily pursuits in professional or business life preclude that undivided devotion to the study of art which is the pre-requisite to superior attainment, but who still by natural talent and inclination desire some practical knowledge to express their artistic feelings, be it in an amateur way. The answer, then, to the above query, is of wider interest than may be thought.

It is supposed that some elementary knowledge of drawing is had by public school instruction or otherwise. Further steps could be taken by following the night classes at Cooper Union, where information may be obtained as to the branches there taught. I think, however, a good plan for R. C. and those in like circumstances would be to make the friendly acquaintance of some good artist who in a few lessons could give sufficient aid to set the amateur going in his own way thereafter to regularly criticize the work produced.

If any one knows of a better way, I would join with R. C. in his desire to hear of it.

A further communication on the Museum matters which I brought up recently has been received from Director A. H. Griffith, under whose enthusiastic supervision the Detroit Museum of Art is steadily forging ahead. He says:

"We put a card on every thing possible, and on this card give all the information, condensed, of course, that we can procure; often changing it when new information is obtained. Our whole idea is the education of the people, and as but few, comparatively, buy catalogues, we do away with them when possible.

"Then, too, we request that if parties will advise us in advance we

will have some one go about with them to give additional information. Particularly do we do this in the case of schools, etc.

"Of course, in a city of this size, one can expect but one museum, and while we foster the art side in every way possible, we feel that we must take care of every thing worth taking care of until some other interest will take it up and support that line. Ours is an institution for the people, by the people, and for that reason we go out into other lines—in fact taking every thing of an art nature, let it be pictorial or decorative, while trying to keep up as high a standard as possible. There is this much, however, to be borne in mind, that museums in this country are as a rule comparatively new, and but few of them are supported by a city or state, and for that reason they are often limited in means and cannot carry out plans which we know would be extremely valuable. We are often compelled to forego or postpone certain movements.

"First we educate the people to want a *free* museum, then a city government is sure to meet that demand, but appropriations are often too small and uncertain to do the good they might."



#### PARIS SKETCHES.

Another of the old landmarks of Paris has been demolished. The Palais de l'Industrie, in which for many years the annual Salon exhibitions of paintings and sculpture have been held, no longer exists; but, from its former site rises, in superb and classic outlines, a new Palais des Beaux Arts, where in the future the important art exhibitions will take place. Across the front of this magnificent building extends a wide arcade, enclosed by pillars of severe and massive design, while the walls are decorated by a series of frescoes, representing the arts as practiced by the ancients of all countries.

At present the interior is but a vast labyrinth of skeleton rooms, which, when completed, will be a model of beauty, well fitted to secure the works of art for which it is designed.

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Several important sales of pictures, rare old tapestries and objects of art will take place within the next few weeks. At the Petit gallery, on December 2d, a part of the collection of the late Due de Talleyrand-Varençay et Sagan will be offered for sale. Among the paintings is a beautiful portrait of a woman by Angelica Kauffmann, a striking portrait of a man by Philippe de Campagne; a large out-of-door scene, attributed to Watteau, and number of good examples of old masters, including Rembrandt, Neefs, Ribera, and others.

In Genoa, the last of November, a magnificent collection of paintings, tapestries and rare bric-a-brac, belonging to the estate of the late Marquis Alessandro Grimaldi, will be sold. A small head of a child, by Leonardo da Vinci, a Descent from the Cross, by Jean de Mabuse, and a Madonna, by Holbein, are among the most important of the paintings. In this collection are also four very celebrated tapestries presented about 1762 by King Louis XV. to Paoli Grimaldi: the subjects are scenes from the opera of "Armide et Renaud," they measure six yards in length by four in width, and are magnificent examples of the Gobelin weaving.

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Not satisfied with his other and various achievements, the author of "The Gentle Art of Making Enemies" founded, some time ago, an "Academie de Peinture" in Paris. Mr. Whistler has his own ideas about teaching; his criticisms, like his work and his personality, are subtle and elusive in the extreme; he merely suggests, and the artistic knowledge of the student is expected to supply the detail and arrive at a complete understanding of what the master mind wishes to convey.

There are about forty students, mostly Americans, working under Mr. Whistler's direction, and some excellent things are being done by them.

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One of the most beautiful pieces of sculpture which has been completed within the past decade has recently been placed in the cemetery of Père Lachaise. It is a monument by the sculptor Bartholomé, dedicated "To the Dead." The style is that of the Egyptian tombs. It measures more than seven yards in height, by fourteen in length, and is cut from a block of white stone, which scintillates with mica. A procession of figures, in bas-relief, advances from either side toward the portals of the tomb in the center; a young girl and a youth, two beautiful nude figures, are already half way through the gateway to the dark valley. Each figure seems to move and breathe. Of the other figures, some are going forward willingly, others turning reluctantly from the life they are leaving forever. Altogether, this is a marvelous piece of work, full of sentiment, and perfect in execution.

BLANCHE DOUGAN COLE.